The cinfluence of Samalera on nusic

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सामजात जलाकीणम् धनुरकहोत संक्रम्।
तंत्रकाहान्वितम् वन्वे सामनेवुमहाण्यम्॥

Music can be defined as a Special Kind of Sound or Vidya, which brings us rumense Joy 'Samjak geetam Sangeetamis its Simple defaution. Music which has evalued in Inora that is Bharat, and windiled the atmosphere and spirit of spiritual India is known as Bharateeya Sangita or Inoran Mulie. It has a Special Character of its own. It differs from the music of the countries. Though it is influenced by foreign music and cultures, it has freserved its own quality and nature. It has abborbes foreign materials in an unifying method (Swami Prajnananano a), Its Sweet Soothing Louis, touch the heart, evaling an inexpressible altherie feeling, bringing Permanent paace and Solace to the human nin.

Mulie has Seven notes - Sa he ga ma pa da mi. If there are combined to form a compound wood it becomes - larigamapadami. This word is formed of by three words - Sani, gama and padami. Sari is Samskit means a boat (That tohich moves - in water without ringo diments); gama means to enable or make it available; pada means position and hi means to give. It means the boat tohich

Ac. with compliments from Nagarajan

and the fact to realise God.

Mulicologists are of the opinion that the numbre of nations of the world has its Root in the Sufreme Sound Known as Sphota or Sabda Brahman. A ceroning to the Mahabhashye, the Casual Sound guies brith to Speech and numbre. Mulic manifests in two ways — Aahata and anachata - the manifests and numanifests. Aahata Nava is the Cansed by the friction of Vital air (Prana) with heat-energy (agni); Sound generates and manifest. This is Called Nava; God is Nava Brahman. It can be Said that numbre is the gift of nature to man.

Gausharva Vera. This is a Subsidiary Vera of Sama Vera. Gun ancient fore fathers have Shown different patro to realise God. Mubric is one of them. This fath is known as Sangitopalana, as States by Marhubudana Sarabrati in his Advaita Sirahli. In the life Jaman, happeness and Sorrow hill not not again measure. Generally, Sorrow is in greater proportion. Mubric is the most important means to get freed from worldly Sorrows and worried. Sage Wiggranya (14theaut.) has delevibe to the arm and greatness of mubic in the following Verse:

संसार्दः स द्याना उत्तमानासुन अहा त्।

Music has been gifted by Good Sankara to emancipate the good from the Sufferings and Sorrows of Sambara! To cross the ocean of Sambara and early realise God, is the ainformatic ' Lays Saint Tyagaraja (AIDIDI DIA TITTED GREY) in his Athana raga Composition ' 27 MATHETA!

Vada The board Vaoa is derived from the God Vid - Vid gyane; Vedayati means to give knowledge and hence, The Vada has Precion the highest recognition. The word Vid rindicates Three rideas - 1) to be or exist - Sat, (2) to know-chit (3) to receive or get is. rasa or ananoa. and Vera Suggests Sachitanansa. Vasa means Knowledge. and this Knowledge is Spiritual. As it expounds Supra Sendual Subject, it is Vera. The four ferrusharthas or goals glife, artha - health and Kama debvies can be Turberstood and realised by worldly affairs. But, for the Iduowledge of Dharma and mosekha Trighteourness and Salvation, Knowledge y the Varal is necessary. As logic is cultivitéd, The apaurusha Vera Virga is means to he alisation - Says Adi Sankaracharya, Though it is accepted as the word of God through the Sages and though it has used many woods related to the material hoold, the Vera is the embodiment of The All- Knowing.

Though Veda is one, for purposes of application, it has been divided by Maharshi Veda Vijaba rinto Rg Veda, Jajurveda, Samaveda and Alharva Veda - Rg Veda for the attainment Samaveda for Jagnas or Sacrifices, material progress. The Taitiriza Brahmana Says that Sama refers to the Tejal-

effulgence, aspect of Brahman (AA AUI; ETT JUN 3139A). Hence, Lord Krishma has Souid that He is The Sama Veda (AAIT)

ETHADITA). In addition to the Vadas, Several Shutis, Smritts, Prasnopanishat, Manusmiti, Ramayana, Mahabharata, Srima Bhagavata and The Puranas contain praises about the greatness of Samaave on.

The Speech organ is the ellence of the organs of the humanbeing: Rt is pronounced by this organ and hence, Rk is the alsence of the Speech organ; Sama gives anawaar joyand hence, it is the elsence of the Part of Sama and it is onkara which encompasses all Sounds and brothing of modification like the load.

Dama means transpribly. It endows passes to us who buffer in the mundame life. This is the highest aim of Samavera. It is the authorized mutice and fictory achieved by our Verice Rishis. Its enherent dirmity has the power to bestore feace and joy to humanity. Hence, Samavera is Said to be the elsence all the Veras (TATH IT JO Fatel PATTH! Satapathe) It has given a drime Sound to all the matral.

has Brahmanas and other texts attached to it. The texts related to Sama Vada are -

Devatashyaya, Sama Vishana, Arshya, Chandogya Vamba, Samhitopanishat.

(2) Chandogye, Kena. - vpanishats

3) Sxanta Sodra: Latzayana, Drahyazana, Jaiminiga.

(4) Grihya Sedra: - Kharina, Gobbila,

According to upanishada, Sama meand Sing, Sa means PK or word; ama means Svara or Vitalair or france. When Sa and ma muigh, it becomes Sama (FII ATTHE AGAE, अम नाम स्वरः । अस्य स्वर्मीः संमीजात साम शब्दी नियाना (ch. up.). More Rix or Svara cannot be some . These are neutrally dependent. When they mingle, They become Sama. (Agad AT AT , AT A AAT - Ch. Up). To develop from The known Svarab is the refuge of Sama. (का साम्बा गतिरास्त्रयः परामण इत्येतते (का क). विनिर्द्ध साम्बी: व्यानी: - lie upasana gamagana which is pleasant, Soft, melovine, majestic and benefic having special notes Should be done. The Indiminiza Sakta has suphabised That the Soul of sama Vada is mulic -

Sama Vada is the Vera heavy to be being by the Udgata. Among its 2639 mantrae, except for 75 ones, the others are Rightonic Riks. These Riks are part of the Saxala Samhita. The other 75 must have belonged to the Baskala Samhita, tohich is not available. Righton is lite meater (HTb) and Sama Vara is the Dhater

" जीतीषु सामार्ग्या

This would to classify music cuto luce types - Margi (5115 ff) our to Deli (2).

Matauga, in his Britandesi' Sough that to exposind the reage according to the Process laid down in definite Situations is Margi music. Dasi music means the nuclie of the regions. It is laukika or numbers our human for expressing Sentiments. Margi music is based on Samayora.

Samagama: The comportant gamas are Gayatra, Agneya, Aindra, pavamana, Aka, Dvanoa, vrataparvas, Sukriza, Vama Tevza, Brihat, Agni Shtomi, Yagnayagniya. These names are related to metre, Ribbe, Deity and yaga etc. Most of Rks of Sama are in the Gayatre metre.

when a text is being or treated to a melosy, maturally it emdergoed modifications. These changes are known as Sama Vi Karal. The more elaborate the music, the more

the more distortes and Sandrines -cenrecognisable do the books become. In between the broken the words gakik, new words are formed by the Svaral resed. In Samagana a, e, o, au, ha, vhā, tayo, hub, hup et are used. It may be remembered that in our dassical mutic, familiar Syllables such as a, I, o, ta, na, to, tanari, tadari etc, are used. In Some Sawal, will be of the text only Bhakara is used. This is known as Bhakara Sama. These woods and or Sounds have no particular leterary Significance. These are called Stobbas (Total), which have be come rûseparable parts y Samagana. RKo-eusego Six Kniss & V: Kara or Change: -

(1) Vikara: Changes in the letters of the Rig Verie words in the Samarari Selling.
ex. अन्याभाष्ट्र वीतारी -

Agna becomes Ognazi

(2) Visleshana; The Yowels of the word of the Rik becomes lengthere ; and broken. eg: all of becomes Oyi to yayi -

(3) Vi Karshana: The Vowels become lengtheres as above og ye becomes yaayl.

(4) Abhyasa: Repetition. Seriging livie or Ihrice the Same letters. eg: Nrimmayi Nrimmam (3) etc.

Dirama: Pause: Seiging part ga word after a fause. eg: Grinanohavyadataye is Sung as Grinanohal Vyadateyagi.

(6) Stobha: Introduction of exclamatory words in the midst gasong: - eg: auhova, havuva, ogida, Himmaete

स्तोमस्य कष्णं नास्ति किंग्यास्ति न विवर्णता। आवित्य मध्मतिच्याप्तं विशिष्टं कक्षणं भवित्।

(Jaimineeya Nyayamala). All these modifications are cesed to enhance the melody So, they are known as Stobbas. Stobbas are of two knish

Darthaka Stobha. This is also known as Sarthaka Stobha. It has a definite fixed meaning. It is laid down that particular Stobhas to be Sung in Particular Samuel.

Devala Stobbas! There are 13 Stobbas Suchas have, hayi, alta, yiha, yeevoo, ye, acuhoyi, himm, svares ya. Virat aus hum (ch. U-1-13-1) Though there is no farticular meaning, they cidicate Some meaning Connectes with the Devala. eg! Voo kara is Adilya, him kara is Praja fati, ya is Anna, Tha is Atona etc., Para Stobba being the Soul of Asariragana. Thus, fara Stobbas have gained - cinfortance It may be remembered that ye, tanari, tadarnia, tom etc., are used - cin mulice to day to ere ate force and aesthetic beauty rin Sungaing Ragas or melo sies!

Chan Jogga. RKs are the Sahitya or literary hoods of lamagana. To facilitate benging by Splitting the words and adding here and there, new letters, Sama is bring. The main aim here is the nubic of Samagana. Here, the rules of metre and opaning are not applicable. If the words are Split and error—Lay Kalmana, not be Contidered as an error—Lay Kalmana, in his Commentary on the Sangita Ratnaka' of Saranga seva.

सामवेद प्रकृतिके संगीत गानवशात. नेबिन्त प्रवानं पुनक्किरधीकिन्न न दाषात्रीत मन्तक्यम्।

Of it a hoch-known fact that in our classical number, the Sahitya becomes almost centres ginbable Sometimes, particularly when the Seigning is claborate. A class of histories and critics keep on Streosing the cinportance of Sahitya. This, offen becomes almost - cinpossible as this is natural and cievitable as coalide Seen from Samakora. But this does not necessarily mean that the Surger has the license to split the Sahitya as he pleases.

The RKS of Sama, have been classified with Samhita and gain classified rinto fear varchika and thararchika. The Second fast of fear varchika is called Aranyaka Jamhita. Samagane has been classified wite Gramegaya and Aranya gaya, on and only agana. purvarchika Samas here dedicated to probiosing deitho Agui, Indra, favamana etc. The direct cose of Dharma Can be Seen in Singuiga about Wilage deither in the Gramegaya, bolich was bung feebliely by all Communities. The ragas of this Geya are

The lama Singers - cesas to Sing rebing Valie mentions criet rement, the Veena. Valie literature mentions different types of Veena. This is like the modern Bhajans, Samkirlande

The Riks I the Second Part of Purvapehike here meant for Suiging Privately in forest regions, in a praceful curisonment. It is

that have have Landity and lustre. This briging may not be ple asing to the Common People. Here, the Seriging is brittent any means to briging new things what was and larter. (BT hat a 24401 - HAA).

Based on fatanjalis statement - Sahabra Vartmaa Samava oah - we can bay that there was Seriging in defferent styles according to manodharma or mental disposition. In or or yand gama both prakrit and Vikriti Svaras hoere used. This is like the modern manodharma mubic.

The Same Rik was Sung in an easier manner and also in a learned manner. according to the circumstances. This may be compared to the modern fractice of Surjeing the Same Song in a Simple manner and also in a Superior manner with Sangatis and gamakas.

2-7 Riks in one hage. This was helpful to those to Learn Lama Lenging. In otherwhite the Stothad Riks belonging to the Stothador Riks were Sung in the Lame hage. In modern himes the notation for pallari, annipallari and the first charana are given and the only the boards or literary part gomes charanas are given by the above charanas. This system's origin may be traced to the above system g Lamagana.

Sama dingers cesa de de de la lie Veena. Ve orè literalure mentione different types y Veena. Veena. Among the oldest is the Eka tantsi Veena.

They believed that this to as very helpful for the opadana of onkara or francia. The odgatri would play on the Aansembara Veena (43 200 50000) - in the begining. To Sing the Svaras in the upper and lower octables, the DVitantri, Tritantri, Chatustantri, the Saptatantri or Chitra Vecuas came to be cesed cu course of time. from the faint of certestain ment of the people, the number of Strugs - cière ave à au d'he Salatantri or Kalyayani Veena came suto use. For Verice Suging the Chatustantre and Chitra Vecual and for Surging Slokas of poetical books and poeby or Vakhyagana, the gistruged Vipanelie Veena, 21 Strange & Veena and Kokile and The types of Vakhyagana Veenas, too Laukika gana, Veenas havnig many strings Calle d Lankika Veenas became elaborfier.

tagh

Granaka Vaachana. All these Yeenas were without Steps. Along with Samagana other vistrements like Veena, Verne, miroanga, panara, pushkara, Bhaans a were also cised depending on the meets by

The main Sama Surger has many absistants to being with him. The Chands gye barnishat deb cribes his Composition of gana and gives its five Components. They are frattava, bedgita, pratishara, uparvava and Nichana. These are called Bhaklis, To begin his Pik with Omkara is prabtava. The Singer This part is called Prabtala. Then the Udgatha brings the Udgatha brings the Udgatha Ponton of Sama, tohich is the most important part of Sama, body ham meand to bring in the Upper Svaras. The

The third Surger takes up the last word of the Udgita and Suigs the Pratihara fortion. After the Uparrava, all the three Ritviks jointly being the Concluding portion or Nichaua. along with onkara and thus conclude the Duignig. Here, the Singing the exa Stara is grainally brought down the lower base and Concluded. This is called Nishana. Heinkara is the basic pitch Hein Kara is Egnal to Heimkara. Thus, Samagana is rendere I in the ascending order apto the bogita and then lie avarahana or derthe descenoing order. This system was in Vogue til the 11-12 centaires. This system is followed in the modern bystem of mulie as well. The order of Composition Such as Udgraha, antara, abhoga has followed the order of Sama Vera Composition

Such as Udgate, Prastota, Pratihara and Subsahmanya cosas to Seing each part Separately and air conclusion Soung the Nishana logether. This chorus Senging is Seen in modern music, especially in folk nusic.

The Chande gya panishat Lays That the basis of Sama is Svara and the basis of Svara in prana Samika means a group of three notes (ga ri Sa). The Svarantara Ni was as ded to this and being, motion and western beholars have cononeted Shuries and research regarding this aspect. According to them mulie of the Sama Vera is in the descending or der. It resembled the feutatomic raga Abhogi (Sa ri ga ma da Sad Sa da ma ga ri sa). In course of thine Soven notes came to berused.

Lake on the Kharahara Priya Scale or mela

Came into Vogne. Till the time of Samgaseva

(13 th cent) this was Confridered as pure Scale.

The Grands of Sama Vera have been argusted
in the three octaves - memora, morning

and tagra. This is formed in every behool of

Sama Vera. The flute has played an important

Role in determining the Syaral of Sama Vera.

They are - ma ga hi sa mi da pa. (Hi

ZIHOTTON 92141 & Forth FEIH RAZI II (Naraorya
Sikhha). This is in the decenoring or der.

Generally, Samuel are in 5 notes. The Kaulturna boanch has Seven notes. The Srutis (microtone) of all these have been pecagnizes. The Mahabhashya Says that there were many branches of Sama Vera. But in Course of hine all of them have gone into oblivion. The ancient texto mention 13 Samagacharyasand lon fravachanakaras. But, now, we have only three Schools - Fairninga, Kauthuma and Ranayaniya. The Ranayaniya School is found in Tamil Nads Kanchipuram - Velamboor Kumbhakonam, Nylose, Bangalore, Gokarna and vous gkarnataka, Jayapur aus Nalliura J OHarafradest, Kaultuma in Gujarat, Tamil Nas, U.p. and parts of Karnataka, and Jaiminigas or Talavakaras are forms

The Jamagana Scale is generally

Pentationie. This is focus in folknussic

and music Jancient Greece. The Svaras

are called Jama in Sama Verie Parlance.

The Jama Verie notes are Krushtha (Marhyama)

Prathama (Ganohara), Dritige (Rishabha),

Tritiga (Sharja), Chatulha (Nishara),

Manora (Dhai Vata) and Ali Svarya (Panchama).

Notation. The Sama Varie notation is numerical. The numerals 1, 2, 3 etc., are given on the top of the board of the Song or letters of the Song to wir cate their notes. The following numerals was cate the notes:

ma ga su så ni dha pa The numeral which is on the top glasfirst letter Ja Dama Veric Song becomes the Key note of that song. for wishauce, if the Sama begins with the numeral 2, there the gandhara Svara becomes the Keynote of that Particular Song; if it begins with the numeral on it, then rishabha is the Keynote githat song. If there are two numerals on the top I a letter, That farticular letter or Syllable will be song in two notes. If the Syllable I ra' is on the top of a letter of the hymn, it means deorghasvara or clangates note and The Same Stara will be Soing in two matras (unit of time measure in a tala). eg: Han is to be Seng as Sa-Sa.

farticular letter, it means that the letter has two matras. The Sama Swiger cuses his Tright hand palm as a New of reference for the notation of Various Songs, The middle

line The thumb-cirdicates the figure ! or the note Nashyama; the middle line of The forefunger indicates 2 or the note Gauthara; the middle line of the middle ofeniger -cudicates 3 or the note Rishabha; the middle line I the buig-finger indicates 4 or the note Shaga; the middle like I the little-fringer - indicales 6 or the note dhaivate; and the tip give thumb - currents for the note Pauchama. Boy this method the Sama · Duger easily remembers the entire notation ofe ach Sama, Whenever he Serige. Heuce, the falm of the righthand is called Gastra Veena or the Body Veena. This method of Samagana notation is the origin of movern notation.

bala or time measure was not used in Sama. But Thyshim in Sama is expresse & by the Chandas or metre of the hymn. Most J the Lamas are in the Gayatri metre, some in Agrushlup and Jagate metre. The metre ois decided by the number of letters. If there are 24 lellers it is Gayatsi metre. In actual Senging of the hymn, the Irhylater was determined by matral - Hrasva or Short Yowel (one matra), deight or long Vowel Clivo matraed. our Phulass Provalet is ofthe matras. The avantara Svaras had separate notation, The lines measure or thylute was shown in two ways - Sa Saboa Kriga-by clapping aund Nissabda Kriga - by silent movement glitchaus. In course of theine, this gave ruse to the Tala System.

Moreover, each Sama begins with a different key note. This gave rise to Shifting Scales of Various Lorts and farmed a Afurchana System. (new Scales obtained by Shifting the Key note in a Scale), tolough in Course Jhuie, became the basis of Tati; the basis of Raga. Svarad are Seven, Gramad are three, murchanas are twentyone, Tanas are fiftyone; this, is the Svara manada. Sough the Nova onya Siksha.

(संप्रस्तराः ज्ञयोजामाः मूबितास्वेक विश्वातः। ताना पुकीन प्यावतिस्वैव स्वर्भेडकम् ॥)

Garia Kalava trine of Singing

The aveient Rishing, Keeping in View the temperature, the atmosphere, the benefic and malefre effects on our body and nervous bystem, have elassified the Samuel associately stoken briging would be free from blemish and beneficial. As buch, some Samuel like Bahishpavamane Stotras Should be Being in the marring; Some in the early hours, Some in the afternoon; Some in the evening and some in the night, that Taanor brahmana gives details about this classification.

Vogne in motable that this System Came into Vogne in motable also eg: early morning tragas — Bhoopali, Bhauli, Malayamaruta etc; motring tragas — Bilahari, Dhanyasi,

Kadaraganla etc.; evenig hagas: - Vasanta, Nata Kururanji, Poorni Kalyani etc.; All hine Iragas - Bhairani, Sankarabharana, Kalyani, Arabhi etc.,. Long Compositions, The Sama Vera has
bonne Long Compositions. Some of hem require
30 animites. eg: Raja Sama, Maha Vais Vaanana
Sama, Kasayapa puccha Sama etc. Some
groups of Samas require more to brig.
To brig Some of them in defail and in
groups require 2-3 hours.

In Karnatie mentie also, there are long compositions. eg. faranoanadata's Sulatis, Ramatoremy Di Kthitan's 108 Raga Tala malika, Maha Vairinganatta Iyeris 72 Mela Raga malika. These ragnire more than 2 homs to brig. The examples of long Compositions are Multintowamy Dikthitan's Chalundasa Ragamalika, Nakehatra Ragamalika 327 ragao Here also, the suffuence of Samavara Cambe notited.

In order to obtain Rala, all Swarad Should be fromormed clearly and loudy, without Swallowing or numbering or throwingout Some Varnas. The Svarad Should be fromormed clearly without noixing. This Shows that obtaining Grana Rasa to as Controlered - informat This sudoubte by fave the way for Rala Kiveka in number.

The Chandogya has laid down how the Sama brasaka Should be careful in Suging; how confer out it is for the brasaka and Sama to be come one; how to eether the Staras; how good Singing bestows longerity; how he lives a Shinning life pur how he be comes famous as a great Soul.

Riks reflect the debires I all classes. Brof. A. Hillebrandt Says" the hymns dis reflect the opinione, not only stile higher, but also glie lower classes and the fopular travilions of different ages". we can undoubledly conclude that the origin of Pallani, annipallani, Carana Their System of notalist, Jamaka Vaachana group buging, Tala logsten, manosharing music, the Concept of avaita (3717), Vilamba or Sloso lempo, Counting, nurchoma, Tatis and Nagas, dhram'au & Rasa V. Veka, Components of mubic and The Subjects, Which have developed during the course of centures, in the Sama Vara, Hence, that every book on mutic and muticology grotes zagyavalkya's Couplet -सामनेवादिव जीतम् संनजाङ पितामहः॥ and Sarguru Tyagaraja has bung - सामनिशमण सुधामयगान ना ते Composition Allerda (Hindola), The music of the Divya Probanohab.

In the Sri Vaishnava tackor, Alward are
the fore runners followed by the Achanges.

Sri Nathamini was indeed a link as it were,
bet ween the Alward and the Achanges. The
Bri Vaishnavas remember him even today,
tohile they Start Chanting the Natayina (4000)

Driga Prabanohas Thus: -

अभीनाश समार्भा नाशमामन महममाम । अस्मदानार्थ पर्यन्तां वन्दे गुरुषरेपराम् ॥ When the devotional Songs hendered by the great Alwans were almost extinct, it was

Nathamuni , who compile & them and look pains to fut them in order ausnames Them as Dravida Vera. (Nathanumi bas born in Viranarayanaparain - now Kaltu Marmar Koil, a lownship 15 miles away from Chidambahaen in Famil Nas.) He hoed between 823-924 to He was a great Scholar in Samskrit and many Sastrassand a yogi, He havived the festival called Tiruvadhyayanotdova - festival grecitation of Deiga Prabavohas, which has Stopped after the time of Tirumangai Alwar. He set Them to mulie and revive o their buiging along with the Varie recitation. He also organised a special kind of dance Called Araiyar Sove and made arrangement to carry on the Source in the Strikaugam and other Vishmutemple. The Snivarishnavas Considered the Devya Probandhas agreal to Samstent Vara and this has continued from the 9th century onwards and so, they are being respected as Ubhaya Verantio.

The Compositions of the Alwans have much musical Value. This was notices and conversions by the Scholars through the Services of Nathamuni. He is regarded as the frist Achanya in Strivaishmana tratition. These prabamothas were being in ancient Tamil ragas or farm. But in course of time the practice of Semigering their has disappeared in Course of time. Now they are recited. Even the pronouncialist of words ois not alear. Even the pronouncialist of words ois not alear. Even the pronouncialist in the own to may according to his voice.

Some Saiva Nayanars. Lohose outpourings are known as Titre Vernbavai, Tire Verha Kam, Tiruppengal, Tevaram etc. played a 19 major trole in the Bhakti Novement and revived Heinorithm in the Middle Ages. This period has been rightly termed as Iseripann Nusies golden Age.

bere Serry in Pleadant tragas. Now, we have to fire out the tragas of the prabarohas. of the 103 farms of ancient Tamil mutic, about 28 farms have been transposed. with the help of the parms of Tevaram. In course of time, the names of the farms have Changed into the names of lague. only 24 farms have been Serviving. In those days farms were clash fire with day ragas, might tragas and all lime tragas. The Tevaram and Dinjafrabanohas. The Tevaram and Dinjafrabanohas. Siddar faradal.

(ap & to Similarly prabanohams have offers. (3/1). This cudicates the rhythm of the Song. Based on the pan Isai, it is possible to throw light on the mubic The Probanohas. Towarams are being generally in acoi, tripate and supaka talas- time-measures at present. By following the metre of the prabanohas, they can be deing the Set to Kesi talas. The late Asigascusi Ramanya Tyengar, the pole Star gramatak mulie & Set the 30 faburams of the Timpparai to delectable ragas and rese to bring one fasuram rievariably in every one of his concerts. Similarly, auther great mutician of yesteryours, late T. K. Raugachaniar Set Some ofthe Pasaraus of the Alward to music and sing them in his concerts and popularised Them In the 18th century Guruswary Delikar J

It Titularur being a mubician, herises Itu Practice of Surgeing Tevarante in Siva temples. Before these became extrinct; following the old path or to soition, Tamil Isai Saugham of chemnai, has attempted to its revival from 1949 and this has begun to pay rich results.

As States earlier, Tavarams anofrabanshas were Sung in pand. Though there have been 103 fant, only 24 of them have been used. Similar to These. The ridentical presentday Tragas are - Ganoharam - Gayakaprija, Intalam - Lalita Panchamana (Mayamalava gowla) Pancham - Arhiri, Seekamaram - Navanama Rriga, Kurinji - Malahari, Vyala Kurinji-Saurashtre, Kambikam-Bhairavi, Sensamti-Mashyamavati, Nattappasai - Nata Kurunji, Takkebi - Kambhoji, Servayr - yaoukula Kambhoji, Panjaram - Kasanagorolas Kolli-Sinshukaimava, payamtakka-Suodha Baver, Megharaga Kuruji - Neelambari, Payam fanjula - Sankarabharana, Sadari - pautuvarale, Tirutanzakam -Begare, Kaantaaram-Navaroj, Andalakurriyi - Saila Desakhi, purancermai - Sreekanthi etc:

The Bystem of Suigning the Dinga frobandha cotable he is by Nathanium is now extend. It is very difficult to know in bohich hagad they used to built . Just as the beinging of Tovarand has been tonived, there is the new to do research and launch a movement of Suigning the Probandhams as they were Song Previously. Shi Rama Bharati has Sung Some pasarams and they are available cabsetts are available on the Samkkit Research Academy of Melu Kote, a 500 year old manuscript of pasarams

has come to light. It has the names of
the hagas and oftens. Research has been
going on in this regard. It will help no
to know in tohest ragas these probandhams
used to be Seng 500 or more years ago.
This discovery and research will pave the
beay for not only having, but also
Sringing the probandhams—in a better
and afterestive manner.

समस्तेणी जगदेतत न्यरान्यमः। सजीवयति विश्वातमा सनी विष्णुः प्रसीदत्॥

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by Dr. V.S. Sampalt kumaracharya

THE INFLUENCE OF SAMAVEDA ON MUSIC

सामजाक्त जलाकीर्णम् छन्दःकल्लोल संकक्रम् | तंत्राहान्वितम् वन्दे सामवेदमहार्णवम् ||

Music can be defined as a special kind of sound or Vidya, which brings us immense joy. Samyak Geetam Sangeetam is its simple definition. Music which has evolved in India that is Bharat, and imbibed the atmosphere and spirit of spiritual India is known as Bharateeya Sangita or Indian Music. It has a special character of its own. It differs from the music of other countries. Though it is influenced by foreign music and cultures, it has preserved its own quality and nature. It has absorbed foreign materials in an unifying method (Swami Prajnanananda). Its sweet soothing sounds touch the heart, creating an inexpressible aesthetic feeling, bringing permanent peace and solace to the human mind.

Music has seven notes – Sa re ga ma pa da ni. If these are combined to form a compound word it becomes – Sarigamapadani. This word is formed by three words – Sari, gama and padani. Sari in Sanskrit means a boat (that which moves in water without impediments); gama means to enable or make it available; pada means position and ni means to give. It means the boat which enables us to cross the ocean of samsara and the path to realise God.

Musicologists are of the opinion that the music of nations of the world has its root in the supreme sound known as sphota or Sabda Brahman. According to the Mahabhashya, the casual sound gives with to speech and music. Music manifests in two ways — Aahata and anaahata — the manifested and unmanifested. Aahata Nada is caused by the friction of Vital air (Prana) with heat-energy (agni); sound generates and manifests. This is called Nada; God is Nada Brahman. It can be said that music is the gift of nature to man.

Our Sastras have termed music as Gandharva Veda. This is a subsidiary Veda of Samaveda. Our ancient forefathers have shown different paths to realise God. Music is one of them. This path is known as Sangitopasana, as stated by Madhusudana Sarasvati in his 'Advaita Siddhi'. In the life of man, happiness and sorrow will not be in equal measure. Generally, sorrow is in greater proportion. Music is the most important means to get freed from worldly sorrows and worries. Saga Vidyaranya (14th cent.) has described the aim and greatness of music in the following Verse:

संसारदुःख दंगानाम् उत्तमानामनुग्रशात्। प्रभुणा श्ंकरेणात्र गीतविध्याप्रकाशिता॥

"Music has been gifted by God Sankara to emancipate the good from the sufferings and sorrows of Samsara. To cross the ocean of Samsara and easily realise God, is the aim of music" says Saint Tyagaraja (बागुग भवसागरमुनन् दरिप) in his Athama raga composition 'भजनत्रेभराद'.

Veda: The word Veda is derived from the root Vid-Vid gyane; Vedayati means to give knowledge and hence, the Veda has received the highest recognition. The word Vid indicates three ideas – 1) to be or exist – Sat, (2) to know-chit (3) to receive or get i.e. Rasa or Ananda and Veda suggests Sachitananda. Veda means knowledge and this knowledge is spiritual. As it expounds supra sensual subject, it is Veda of the four purusharthas or goals of life, artha – wealth and kama desires can be understood and realised by worldly affairs. But for the knowledge of Dharma and Moksha righteousness and salvation, knowledge of the Vedas is necessary. As logic is unlimited, the apaurusha Veda Vidya is means to realisation – says

Adi Sankaracharya. Though it is accepted as the word of God through the Sages and though it has used many words related to the material world, the Veda is the embodiment of the All-Knowing.

Though Veda is one for purposes of application, it has been divided by Maharshi Veda Vyasa into Rg Veda, Yajur Veda, Sama Veda and Atharva Veda - Rg Veda for the attainment of knowledge. Yajur Veda for yagnas or Sacrifices, Sama Veda for music and Atharva for material progress. The Taithriya Brahmana says that Sama refers to the Tejas – effulgence, aspect of Brahman (सर्वतेजः सामरूप्य शाश्वत). Hence, Lord Krishna has said that He is the Sama Veda (वेदानाम् साम वेदोस्मि). In addition to the Vedas, several Srutis, Smritis, Prasnoparishat, Manusmriti, Ramayana, Mahabharata, Srimad Bhagavata and the Puranas contain praises about the greatness of Sama Veda.

वाचः ऋग्रसः ऋचः सामरसः साग्र उग्दीभोरसः (ch.U.) – the speech organ is the essence of the organs of the human being, RK is pronounced by this organ and hence, RK is the essence of the speech organ; Sama gives ananda or joy and hence it is the essence of RK: Udgitha is the pait of Sama and it is Onkara which encompasses all sounds and Udgitha is the essence of Sama and worthy of meditation like the Lord.

Sama means tranquillity. It endows peace to us who suffer in the mundane life. This is the highest aim of Sama Veda. It is the auspicious music of victory achieved by our Vedic Rishis. To inherent divinity has the power to bestow peace and joy to humanity. Hence, Sama Veda is set to be the essence of all the Vedas (सर्वेषां वा एष वेदानां रसो धत्सामः । Satapatha) it has given a divine sound to all the matras.

Every Veda according to recension has Brahmanas and other texts attached to it. The texts related to Sama Veda are:

- (1) Brahmana: Taandi, Shadvinsa, Devatashyaya, Sama vidhana, Arshya, Chandogya Vamsa, Samhitapanishat.
- (2) Chandogya, Kena Upanishats
- (3) Srauta Sutra: Latyayana, Drahyayana, Jaiminiya
- (4) Grihya Sutra: Khadira, Gobhila

According to Upanishads, Sama means Sing. Sa means RK or word, ama means Svara or Vital air or Prana. When Sa and Ma mingle, it becomes Sama (सा नाम ऋक् आम नाम स्वरः ऋक् स्वरयोः संयोगात् साम शब्दो निष्पन्नः (ch.up)) Mere Rik or Svara cannot be Sama. These are mutually dependent. When they mingle, they become Sama. (ऋष्वे माता, साम पिता - ch.up) To develop from the known Svaras is the refuge of Sama. (का साम गतिरक्षायः परायण इत्येतते | ch.up) - 'विनिर्दि साम्नोः वृण्निः' the upasana of Samagana which is pleasant, soft, melodious, majestic and benefic having special notes should be done. The Jaimuniya Sukta has emphasised that the soul of Sama Veda is music — 'गीतीषु सामारव्या'

Sama Veda is the Veda ready to be sung by the udgana. Among its 2639 mantras, except for 75 ones. The others are Rig Vedic Riks. These Riks are part of the Sakala Samhita. The other 75 must have belonged to the Baskala Samhita, which is not available. Rig Veda is the maatu (मातु) and Sama Veda is the Dhatu (धातु).

It is usual to classify music into two types – Margi (मार्गी) and Desi (देसी). Matanga, in his 'brihaddesi' says that to expound the raga according to the process laid down in definite situations is Margi music. Dasi music means the music of the regions. It is lankika or mundane and human for expressing sentiments. Margi music is based on Sama Veda.

Samagana: The important ganas are Gayatra, Agneya, Aindra, Pavamana, Arka, Dvanda, Vrataparvas, Sukriya, Vamadevya, Brihat, Agnishtomi, Yagnoyagniya. These names are related to metre, Rishi, Deity and Yaga etc. Most of RKs of Sama are in the Gayatri metre.

The chandogya upanishat describes the method of singing udganas, svaras and different Samas. Omkara is the soul and the most important Udgana. Therefore — (ऑमित्ये तदक्षरमुग्दीतमुपासीत) — Om which is essence of Udgita should be meditated, because the Udgath begins his singing with Omkara. Om is not only the symbol of 'Paramatma' but also nearest to him. Being the name and symbol, it is the best means of meditating on God.

The parts of the Sama are known as Bhaktis. As the Udgata does the Udgana with Om, Omkara has because Udgita, because "पुरुषस्य वाक् रसाः, वाचः ऋक् रसः, ऋचः साम रसः, सामा उद्गीतो रसः ॥" (ch. Up. 1-1-4) (explained already). The upanishat goes a step further and says - स एषा रसानां रसतमः — this is the best of rasas. Rasa is the essence and base as well. The letters of the Udgita should be meditation as Ut geeta — Prana is Ut, Vak is gee, anna or cause is $\mathfrak A$. Hence, every Sama is begun with Omkara.

When a text is sung or treated to a melody, naturally, it undergoes modifications. These changes are known as Sama Vikaras. The more elaborate the music, the more distorted and sometimes unrecognisable do the words become. In between the broken words of a Rik, new words are formed by the Svaras used. In Samagama a,e,o,au,ha, uha,tayo, hus, hup etc. are used. It may be remembered that in our classical music, familiar syllables such as a, I,o,ta,na, ti, tanari, tadari etc. are used. In some Samas instead of the text only Bhakara is used. This is known as Bhakarasama. These words are sounds have no particular literary significance. These are called Stobhas (स्तीभ), which have become inseparable parts of Samagana. RKs undergo six kinds of Vikara or change:

- (1) Vikara Changes in the letters of the Rig Vedic words in the Sama Vedic setting. Ex. अज् आयाथि वीतये Agna becomes Ognayi
- (2) Visleshana The vowels of the word of the Rik become lengthened and broken. Ex. वीतय becomes Oyi toyayi
- (3) Vikarshana The vowels become lengthen as above. Ex. Ye becomes Yaayi
- (4) Abhyasa Repetition. Singing twice or thrice the same letters. Ex. Nrimnayi Nrimnam (3) etc.
- (5) Virama Pause. Singing part of a word after a pause. Ex. Grina no havyadataye is sung as Grinanoha | Vyadatoyayi
- (6) Stobha Introduction of exclamatory words in the midst of a song. Ex. Auhova, havuva, oyida, Himma etc.

Cotto Sent To ANN for correction

स्तौमस्य लक्षणं नास्ति किंव्यस्ति न विवर्णता । आदित्यमप्सतिव्याप्तं विशिष्टं कक्षणं भवेत् ॥

(Jainineeya Nyayamala)

All these modifications are used to enhance the melody. So, they are known as Stobhas. Stobhas are of two kinds

- (1) Vatsa Stobha: This is also known as Saithaka Stobha. It has a definite fixed meaning. It is laid down that particular stobhas to be sung in particular samas.
- (2) Pada Stobhas: These are 13 Stobhas such as hāvu, hāyi, atha, yihā, yeevoo, ye, aauhoyi, himm, svare, yā, virat and hum (ch. U-1-13-1). Though there is no particular meaning, they indicate some meaning connected with the Devata. Ex. Vookara is Aditya, him kara is Prajapati, ya is Anna, Tha is Atma etc., Pada stobha being the soul of Asariragana,. Thus, Pada stobhas have gained importance.

It may be remembered that ye, tanari, tadarina, tom etc. are used in music to-day to create force and aesthetic beauty in singing ragas of melodies.

ऋचि अछच्ढं सामगीयते - Says the Chandogya. RKs are the Sahitya or literary words of Samagana. To facilitate singing by splitting the words and adding here and there, new letters, Sama is sung. The main aim here is the music of Samagana. Here, the rules of metre and grammar are not applicable. If the words are split and repeated, it should not be considered as an error — says Kalhinatha, in his commentary on the 'Sangita Ratnaka' of Sarangadeva

"सामवेदप्रकृतिके संगीत गानवशात् कदाचित् पदानां पुनरुक्तिरधॉिकन्च न दाषाऎित मन्तव्यम"

It is a well-known fact that in our classical music, the Shitya becomes almost unrecognisable sometimes, particularly when the singing is elaborate. A class of listeners and critics keep on stressing the importance of Sahitya. This often becomes almost impossible as this is natural and inevitable as could be seen from Sama Veda. But this does not necessarily mean that the singer has the license to split the Sahitya as he pleases.

The RKs of Sama, have been classified into Samhita and gāna. Samhita is again classified into Parvarchika and Uttararchika. The second part of Parvarchika is called Āranya Ka Samhita. Samagana has been classified into Gramegeya and Aranya-geya, Ooha and Oohyagana. Parvachika Samas were dedicated to presiding deities Agni, Indra, Pavamana etc. The direct use of Dharma can be seen in singing about village deities in the Gramageya, which was sung publicly by all communities. The ragas of this Geya are Ooha ragas.

The Riks of the second part of Purvarchika were meant for singing privately in forest regions, in a peaceful environment. It is that these have sanctity and lustre. This singing may not be pleasing to the common people. Here, the singing is without any impediments. It is Oohyagana. Oohya means to singing new things what was earlier. (अपूर्वीत् क्षेपणं - जैमिनि)

Based on Patanjalis statement – Sahasra Vartmaa Samavedah – we can say that there was singing in different styles according to manodharma or mental disposition. In Oohya gana both Prakriti and Vikriti Svaras were used. This is like the modern manodharma music.

The same Rik was sung in an easier manner and also in a learned manner according to the circumstances. This may be compared to the modern practice of singing the same song in a simple manner and also in a superior manner with Sangatis and gamakas.

In yagnas the Udgatri used to sing 2-7 Riks in one raga. This was helpful to these to learn sama singing. In Uttararchika the Riks belonging to the Stotras or Riks Were sing in the same raga. In modern times the notation for pallavi, anupallavi and the first charana are given and only the words or literary part of other charanas are given with a note-it is like the above charanas. This system's origin may be traced to the above system of Samagana.

In sacrifices or yagnas etc. the Sama singers used to sing using the Vedic musical instrument, the Veena. Vedic literature mentions different types of Veena. Among the oldest is the Eka Tantri Veena.

They believed that this was very helpful for the upasana of Omkara or Pranava. The Udgatri would play on the Aaaudumbara Veena (ಅತ್ತಿಮರದ ವೀಣೆ) in the beginning. To sing the svaras in the upper and lower octaves, the Dvitantri, Tritantri, Chatustantri, the Saptatantri or Chitra Veenas came to be used in course of time from the point of entertainment of the people, the number of strings increased and the Satatantri or Katyayani Veena came into use for Vedic singing the Chatustantri and Chitra Veenas and for singing slokas of poetical works and poetry or Vakhyagana, the g stringed Vipanehi Veena, 21 stringed Veena and Kokila and other types of Vakhyagana Veenas, for laukika gana, Veenas having many strings called Laukika Veenas became classified.

Vyakhyagana is the origin of modern Gamaka Vaachana. All these Veenas were without steps. Along with Samagama other instruments like Veena, Venu, Mridanga, Panata, Pushkara, Bhaanda were also used depending on the necessity.

The main Sama Singer had many assistants to sing with him. The Chaudogya Upanishat describes the composition of gana and gives its five components. They are Prastava, Udgita, Pratihāra, Upadrava and Nidhana. These are called Bhaktis. To begin the Rik with Omkara is Prastāva. The singer of this part is called Prastota. Then the Udgatha sings the Udgita portion of Sama, which is the most important part of Sama. Udgita means to sing in the Upper Svaras. The third singer takes up the last word of the Udgita and sings the Pratihāra portion. After the Upadrava, all the three Ritviks jointly sing the concluding portion or Nidhana along with Omkara and thus conclude the singing. Here, the singing the eka svara is gradually brought down the lower base and concluded. This is called Nidhana. Himkara is the basic pitch. Himkara is equal to Humkara. Thus, Samagama is rendered in the ascending order up to the Udgita and then the avarohana order – the descending order. This system was in vogue till the 11-12 entries. This system is followed in the modern system of music as well. The order of composition such as Udgrāha, antara, ābhoga has followed the order of Sama Veda composition.

In the sacrifices, the group of Udgatris such as Udgatri, Prastota, Pratihāra and Subrahmanya used to sing each part separately and in conclusion sang the Nidhana together. This chorus singing is seen in modern music, especially in folk music.

The Chandogya Upanishat says that the basic of Sama is Svara and the basis of Svara is Prana. Samika means a group of three notes (ga ri sa). The Svarantara Ni was added to this and sung, Indian and Western scholars have conducted studies and research regarding this aspect. According to them music of the Sama Veda is in the descending order. It resembled the Pentatonic raga Abhogi (Sa rig ga ma da sa – Sa da ma ga ri sa). In course of time seven notes came to be used. Later on the Kharahara Priya scale or mela came into Vogue. Till the

time of Sarngadeva (13th cent.) this was considered as Pure Scale. The Svaras of Sama Veda have been adjusted in the three octaves – memora, moohya and taara. This is focused in every school of Sama Veda. The flute has played an important role in determining the Svaras of Sama Veda. They are – ma ga ri sa ni da pa (यः सामगानां प्रथमः स वैणोर्मध्यम स्वरः ॥

Naradya Siksha). This is in the descending order.

Generally, Samas are in 5 notes. The Kanthuma branch has seven notes. The srutis (microtone) of all these have been recognised. The Mahabhashya says that there were many branches of Sama Veda. But in course of time all of them have gone into oblivion. The ancient texts mention 13 Samagacharyas and ten Pravachana Karas. But, now, we have only three schools – Jaimuniya, Kaunthuma and Ranayaniya. The Ranayaniya school is found in Tamil Nadu Kanchipuram – Valamboor, Kumbhakonam, Mysore, Bangalore, Gokarna and Udupi of Karnataka, Jayapur and Mathura of Uttara Pradesh, Kauthuma in Gujarat, Tamil Nadu, UP and parts of Karnataka, and Jaiminiyas or Talavakaras are found in Tamil Nadu and Kerala.

The Samagana scale is generally pentatonic. This is found in folk music and music of ancient Greece. The Svaras are called yama in Sama Vedic Parlance. The Sama Veda notes are Krushtha (Madhyama) Prathama (Gandhara), Dvitiya (Rishabha), Tritiya (Shadja), Chaturtha (Nishada), Mandra (Dhaivata) and Atisvārya (Panchama).

In some Samaganas the Kampana of the Sama Vedic Svaras are found. The definition of Gamaka - स्वरस्य कंपो गमकः । - being so, it may be said to be the origin of gamakas (embellishment - vibration) in music.

Notation: The Sama Vedic notation is numerical. The numerals 1,2,3 etc., are given on the top of the words of the song or letters of the song to indicate their notes. The following numerals indicate the notes:

ma ga ri sa ni dha pa

The numeral which is on the top of the first letter of a Sama Vedic song becomes the keynote of that song. For instance, if the Sama begins with the numeral 2, then the Gandhara svara becomes the keynote of that particular song; if it begins with the numeral on it, then rishabha is the keynote of that song. If there are two numerals on the top of a letter, that particular letter or syllable will be sung in two notes. If syllable 'ra' is on the top of a letter of the hymn, it means deergha svara or elongated note and the same svara will be sung in two matras (unit of time measured in a tala). Ex. Hau is to be sung as Sa-Sa

If there is an avagraha after a particular letter, it means that the letter has two matras. The Sama singer uses his right-hand palm as a ready reference for the notation of various songs. The middle line of the thumb indicates the figure 1 or the note Madhyama; the middle line of the forefinger indicates 2 or the note Gandhara; the middle line of the middle finger indicates 3 or the note Rishabha; the middle line of the ring-finger indicates 4 or the note Shadja; the middle line of the little finger indicates 6 or the note Dhaivata; the tip of the thumb indicates 7 or the note Panchama. By this method the Sama singer easily remembers the entire notation of each Sama, whenever he sings. Hence, the palm of the right hand is called Gaatra Veena or the Body Veena. This method of Samagana notation is the origin of modern notation.

Tala or Time measure was not used in Sama. But rhythm in Sama is expressed by the Chandas or metre of the hymn. Most of the Samas are in the Gayatri metre, some in Anushtup and Jagati metre. The metre is decided by the number of letters. If these are 24

letters it is Gayatri metre. In actual singing of the hymn, the rhythm was determined by matras – Hrasva or short vowel (one matra), deergha or long vowel (two matras) and pluta or prorated is of three matras. The avantara svaras had separate notation. The time-measure or rhythm was shown in two ways – Sa Sabda Kriya – by clapping and nissabda kriya - by silent movement of the hand. In course of time, this gave rise to the tala system.

Moreover, each Sama begins with a different keynote. This gave rise to shifting scales of various sorts and farmed a Murchana System (new scales obtained by shifting the key note in a scale), which in course of time, became the basis of Jāti; the basis of raga. Svaras are seven, Gramas are three, Murchana System are twenty one, Tanas are fifty one; thus, is the Svara mandala says the Nararadiya Siksha.

(सप्तस्वराः त्रयोसामाः मूर्छनास्वेक विंशतिः । तानाएकोन पंचादतित्येव स्वरमंडलम् ॥)

Gana Kala or time of singing

The ancient Rishing, keeping in view the temperature, the atmosphere, the benefic and malefic effects on our body and nervous system, have classified the Samas accordingly, when singing would be free from blemish and beneficial. As such, some Samas like Bahish Pavamana Stotras should be sung in the morning; some in the early hours; some in the afternoon; some in the evening and some in the night. The tandi Brhmana gives details about this classification.

It is notable that this system came into Vogue in music also. Ex. *Early morning ragas* – Bhoopali, Bhauli, Malayamaruta etc.; *morning ragas* – Bilahari, Dhanyasi, Kedaradaula etc. evening ragas - Vasanta, Nata Kururanji, Poorvi Kalyani etc.; *All time ragas* – Bhairavi, Sankarabharana, Kalyani, Arabhi etc.

Long Compositions – The Sama Veda has some long compositions. Some of them require 30 minutes. Ex. Raja Sama, Maha Vaisvaanara Sama, Kasyapa Puccha Sama etc. Some groups of Samas require more time to sing. To sing some of them in detail and in groups require 2-3 hours.

In Karnatic music also, there one long compositions. Ex. Purandaradasa's Suladis, Ramaswamy Dikshitar's 108 Raga Tala Malika, Maha Vaidyanatha Iyer's 72 Mela Raga Malika. These require more than 2 hours to sing. Other examples of long compositions are Muthuswamy Dikshitar's Chaturdasa Ragamalika, Nakshatra Ragamalika of 27 rags. Here also, the influence of Sama Veda can be noticed.

In order to obtain Rasa, all svaras should be pronounced cleanly and loudly, without swallowing or numbling or throwing out some varnas. The svaras should be pronounced clearly without mixing. This shows that obtaining Gana Rasa was considered important. This undoubtedly paved the way for Rasa Viveka in music.

The Chandogya has laid down how the Sama Upasaka should be careful in singing; how important it is for the Upasaka and Sama to become one; how to differ the Svaras; how good singing bestows longevity; how he lives a shining life and how he becomes famous as a great soul.

The origin of the subject of merits and demerits of the singer can be seen here. Several applications or Prayogas of Sama Veda for obtaining health, longevity, curing diseases and fear have been dealt with in the Sama Vidhana Brahmana. The rhythmic waves of music, have the potential to envelop the universe, as they constitute the Nada Brahma. Its effect is



long standing. It acts on the nervous system and is capable of special results. The ancients who knew the potentiality of Samagana, used it as Sammohana Vidya. There have been instances of using Sana Veda for realising several desires.

In music we have instances of Raga Megha Malhar and Amrita Varshini for rain, Deepaka raga for lighting, Bilahari for saving a man from death and how these were used by Tansen, Multhu Swamy Dikshitar and Sadguru Tyagaraja. The latest is that of Bidaram Krishnappa a prominent musician of Mysore Royal Court of Yester Years, one Alwar Chettiar had lost his mental balance and Bidaram Krishnappa sang before him for 15 days as a result of which the Chettiar became mentally normal.

To summarise, Margi music which was a part of Vedic rituals and practices, developed within the compass of Vedic rules. It was influenced by Desi music and thus laukika music developed recording to the needs of Manoranjana. The Vedic Riks reflect the desires of all classes. Prof. A Hillebrandt says "the hymns did reflect the opinions, not only of the higher, but also of the lower classes and the popular traditions of different ages". We can undoubtedly conclude that the origin of pallavi, anupallavi, charana, their system of notation, Gamaka Vaachana, group singing. Tala system, manodharma music, the concept of avarta (आवर्त), Vilamba or slow tempo, counting, murchana, jātis and ragas, dhvani and Rasa Viveka, components of music and other subjects, which have developed during the course of centuries, in the Sama Veda. Hence, that every work on music and musicology quotes Yagyavalkya's couplet - सामवेदादिदं गीतम् संजग्रह पितामहः ॥ and Sadguru Tyagaraga has sung - सामनिगमज सुधामयगान in his composition सामजवरगमन (Hindola).

The music of the Divya Prabandhas

In the Sri Vaishnava tradition, Alwars are the forerunners followed by the Acharyas. Sri Nathamuni was indeed a link as it were, between the Alwars and the Acharyas. The Srivaishnavas remember him even today, while they start chanting the Nalayira (4000) Divya Prabandhas thus:

लक्ष्मीनाथ समारंभां नाचयामुन मध्यमाम् । अस्मदाचार्य पर्यन्तां वन्दॆ गुरुपरंपराम् ॥

When the devotional songs rendered by the great Alwas were almost extinct, it was Nathamunis; who compiled them and took pains to put them in order and named them as Dravida Veda (Nathamuni was born in Viranarayanapuram – now Kallu Mandar Koil, a township 15 miles away from Chidambaram in Tamil Nadu). He lived between 823-924 AD. He was a great scholar in Sanskrit and many Sastras and a yogi. He revived the festival called Tiruvadhyayaganotsova – festival of recitation of Divya Prabandhas, which had stopped after the time of Tirumangai Alwar. He set them to music and revived their singing along with the Vedic recitation. He also organised a special kind of dance called Araiyar Seve and made arrangements to carry on the same in the Srirangam and other Vishnu temples. The Srivaishnavas considered the Divya Prabandhas equal to Sanskrit Veda and this has continued from the 9th century onwards and so, they are being respected as Ubhaya Vedantis.

The compositions of the Alwars have much musical value. This was noticed and understood by the scholars through the services of Nathamuni. He is regarded as the first Acharya in Srivaishnava tradition. These prabandhas were sung in ancient Tamil ragas or form. But in course of time, the practice of singing them has disappeared. Now they are recited even the

pronunciation of words is not clear. Each person recites in his own way according to his voice.

The Alwars contemporaries of some Saiva Nayanars. Whose outpourings are known as Tiru Vembavai, Thiru Vacha Kam, Tiruppugal, Tevaram etc. played a major role in the Bhakti movement and revived Hindrism in the middle ages. This period has been rightly termed as Isai-Pann Musics Golden Age.

It is known that the Alwar's Prabandhas were sung in pleasant ragas. Now, we have to find out the ragas of these prabandhas of the 103 panns of ancient Tamil music, about 28 panns have been recognised, with the help of the panns of Tevaram. In course of time, the names of the panns have changed into the names of ragas, only 24 panns have been surviving. In those days panns were classified into day ragas, night ragas and all-time ragas. The Tevaram and Divya Prabandhas served as the source of inspiration for the fertile growth of folk songs called Siddar Paadal.

Tevarans have what is known as Kattales (कहले). Similarly Prabandhams have ostus (ओंट्रेन्ट्र). This indicates the rhythm of the song. Based on the Pan Isai, it is possible to throw light on the music of the Prabandhas. Tevarams are sung generally in aadi, tripata and rupaka talas—time-measures at present. By following the metre of the Prabandhas, they can be sung set to these talas. The late Ariyakudi Ramanuja Iyengar, the pole-star of Karnatak music. Set the 30 pasurams of the Tiruppavai to delectable ragas and used to sing one pasuram invariably in every one of his concerts. Similarly, another great musician of yester years, late T.K. Rangachariar set some of the pasurams of the Alwars to music and sing them in his concerts and popularised them.

In the 18th century Guruswamy Desikar of Tiruvarur being a musicians, revised the practice of singing Tevarams in Siva temples. Before these became extinct, following the old path or tradition, Tamil Isai Sangham of Chennai, has attempted its revival from 1949 and this has begin to pay rich results.

As stated earlier, Tevarams and prabandhas were sung in pans. Though there have been 103 pans. Only 24 of them have been used. Similar to these, the identical present day ragas are – Gandharm – Gayakapriya, Indalam – Lalita Panchaman (Mayamalava Gowla) Pancham – Aahiri, Seekamarani – Nadanama Kriya, Kurinji – Malahari, Vyala Kurinji – Saurashtra, Kausikam – Bhairavi, Sendaruti – Madhyamavati, Nattappadai – Nata Kurinji, Takkesi - Kambhoji, Sevvayi – Yadukula Kambhoji, Panjaram – Kedara gowla, Kolli – Sindhu Kannada, Payamtakka – Suddha Saveri, Megaraga Kuruji – Neelambari, Payam Paujula – Sankarabharana, Sādāri – Pantuvarali, Tiruttandakam - Begade, Kaantaaram – Navaroj, Andalakurinji – Saila Desakshi, Puraneermai – Sreekanthi etc.

The system of singing the Divya Prabandha established by Nathamuni is now extinct. It is very difficult to know in which ragas they used to sing. Just as the singing of Tevarams has been revived, there is the need to do research and launch a movement of singing the Prabandhams as they were sung previously. Sri Rama Bharati has sung some pasurams and the cassettes are available. In the Sanskrit Research Academy of Melukote, a 500 year old manuscript of Pasurams has come to lights. It has the names of the ragas and ostus. Research has been going on in this regard. It will help us to know in what ragas these Prabandhams used to be sung 500 or more years ago. This discovery and research will pave the way for not only reviving, but also singing the prabandhams in a better and attractive manner.

सप्तस्वरैः समस्तंयॊ जगदॆतत् चराचरम् । संजीवयति विश्वतमा सनॊ विष्णुः प्रसीदतु ॥